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artistic planning of civic celebrations, to encourage civic pageants, to co-operate with organizations working for the betterment of the drama as an art, especially in its civic aspect; to encourage National Dance Festivals, and the building of a stadium wherein the artistic feeling of the people can find expression. It is recommended further, by this Society, that the Park Commission control the street façades on the boulevards under their supervision; that the Kemcys' Buffalo be cast in bronze, and that the Rush street bridge be decorated. Plenty to do in Chicago, evidently.

IN THE MAGAZINES

Color printing is becoming more and more a fine art. The February numbers of both the *Century* and *Scribner's* Magazines have as frontispieces reproductions of paintings admirably printed in color. The one in the *Scribner's* is a portrait of the late John La Farge, by Augustus Vincent Tack, and gives emphasis to an article in the body of the magazine by Mr. La Farge on the "Teaching of Art" which was written not many months before he died. The one in the *Century* is a "Portrait of a Child," by Lydia Field Emmet, and is peculiarly picturesque and richly colorful. In the same magazine is reproduced in color a decoration, painted by Maxfield Parrish, for the Hotel Sherman, Chicago, an illustration, characteristically clever, of the nursery rhyme, "Sing a Song of Sixpence." The February number of the *Architectural Record* contains, among other excellent articles, an appreciation of "Thomas Jefferson, the Architect," by M. Stapley, which has special interest. The leading article in the *International Studio* is on the marine paintings of Charles H. Woodbury, and is contributed by Arthur Hoeber. Remark should also be made of an article on "Some of Herman A. Webster's Etchings," which is found in the body of the magazine. The second quarterly number of *Landscape Architecture*, the official organ of the American Society of Landscape Architects, has just

been published. It is well printed and excellent in form. The leading article is on "The Department of Landscape Architecture in Harvard University," by Prof. James S. Pray. Diagrams are given, but no illustrations.

BOOK REVIEWS

A PAINTER'S PROGRESS. BY WILL H. LOW. Charles Scribner's Sons, New York, Publishers. Price \$1.50, postage 15 cents.

An autobiography in six chapters, which collectively formed the fifth of the series of lectures given under the Scammon Foundation before the students and members of the Art Institute of Chicago. According to the terms of the deed of gift which provided a fund for the yearly delivery of these lectures they must concern themselves with "the history, theory and practice of the fine arts." Cogitating upon this requirement, Mr. Low asked himself what he, at the outset of his career, would have most cared to hear from an artist of experience, and concluded, nothing so much as of his journey along the road which he himself had elected to tread. Certainly a better choice could not have been made. There is much to be learned from Mr. Low's experiences, which are related in an unassuming, straightforward manner. He has a pleasant way of continually peeping over the wall of his own experiences into the field of others, and he shows an ability to take at all times a broad survey of art. Delightful bits of reminiscence creep into the text now and then; pictures of artist life in New York and in Paris full of charm and significance. And yet it is the "younger men," those who have just started on the long road, that he has constantly in mind, and to these at the last he specially addresses himself, summing up that which on every page of his book has been manifested through inference. He says: "The world is more filled with thinking men and women today than it was in the most brilliant epochs of the old days of art, and they will listen—only you must have something to say. You may say